

THE GAZETTE.

THE PAST AND PRESENT OF THE FAVORITE NORTH TEXAS NEWSPAPER.

THE HUMBLE BEGINNING AND THE PRESENT GRATIFYING PROSPECT FOR THE FUTURE.

The History of The Gazette is the History of Fort Worth for the Twain Are One.

PRETTY CLOTHES DO NOT MAKE A PRETTY BIRD AND THE GAZETTE WILL ACT ON THE MAXIM THAT PRETTY IS AS PRETTY DOES.

Few newspapers attain prominence or power without passing through many vicissitudes and encountering many obstacles. The history of most of the great journals of the country is the history of hard work and patient endeavor upon the part of those who made them great, and, all too often, the history of ruin and despair. The cause for this is found in the fact that your newspaper man is too enterprising for his surroundings. He tries, as the "prints" are wont to express it, to "run a nonpareil paper in a small place town." The result is years of hard work, with poor returns, and frequently the necessity of letting go just as the "boom" is coming. The pioneer has sown, some newspapers have sprung into existence full bloomed like Minerva from the brain of Jupiter; but newspaper growth usually has been slow—first a weekly with a few hundred pounds of long primer and a Washington hand press; then a small daily, turned off by hand on a country Campbell; a

converted into a morning daily. But Fort Worth was not yet ready for a paper such as Editor Paddock published, and after a hard, brave struggle for a few years, the daily edition was suspended. It was only allowed to lie dormant a few months, however, and early in 1881 it was revived in the form of a four column folio, and the announcement made that it would be enlarged and improved as business increased in size. The Associated Press report was printed and a special service created. In a short time instead of a four it was an eight-column sheet. During the suspension of the Democrat a daily called the Advance had been started. The two papers were soon consolidated and the Democrat-Advance was the only morning daily in Fort Worth.

THE GAZETTE.
In August, 1882, the Stock Journal Publishing Company, with George B. Loving as manager, purchased the Democrat-Advance and, changing the name to Fort Worth Daily Gazette, increased the plant, multiplied the editorial force,

the pace. As it had been the first paper in Texas to print an eight-page paper every day, so it was the first to add special features to the standard edition. It ran up to twelve pages on Sunday, then to sixteen, and finally, on Sunday, March 6, 1886, a twenty-page edition was printed. A serial story feature was added, articles from special writers were presented, and the Sunday Gazette became a paper of excellence. The Southwest. Of course, all this cost money, but no newspaper was ever built up in the face of strong opposition without money. So it was with THE GAZETTE. It cost money to put it on a solid basis, but the enterprising men who built it built it in their undertaking; they neither stopped nor faltered, and the foundation was laid broad and deep and strong in the minds and hearts of the people. The policy pursued by the Democrat Publishing Company has been productive of the best results, and the paper, from being a charge on its owners, has been made as solid financially as it has ever been popular. In 1887 it cleared a large percentage on its capital stock, and from that time it has gone on "from strength to strength, conquering and to conquer."

THE NEW OUTFIT.

With the growth and prosperity of THE GAZETTE came the necessity for increased facilities. The old hand press had been superseded by a country Campbell, turned by hand; steam was afterwards introduced, and finally a fast double-cylinder Hoe had been procured. From a small one-room establishment it had branched out until it filled two stories of a large house on Second street. But a faster press, more room, and a new dress were needed, and so in the spring of 1888 the stock was increased and enough money raised to acquire the new press, an entire new dress and all the facilities needed for publishing a first-class morning newspaper in the most approved modern style. A contract was made with General J. M. Peers by which building was erected and arranged especially for THE GAZETTE, divided into rooms and offices to suit, and fitted and furnished with all the modern conveniences.

And now, on the 8th day of December, 1888, with a smiling and happy face, it descended in an entire new wardrobe, new and attractive form, enlarged and beautified, but still the same old newsy, warm-hearted and clean-minded newspaper as of old. THE GAZETTE greets old friends and new with renewed assurances of that faithfulness for the future which it has maintained in the past. Offices northwest corner Rusk and Fifth streets, business department down stairs, editorial rooms on second floor.

THE GAZETTE'S NEW HOME.

THE GAZETTE building is located at the corner of Rusk and Fifth streets, covers an area of 2500 feet, and is three stories high. In addition to this THE GAZETTE occupies some additional space in the adjoining building. The first floor of THE GAZETTE building is divided into two rooms, one facing Rusk street being used for a counting room. This is fitted and furnished in comfortable and convenient style for the business manager and his corps of assistants who aid him in attending to the wants of advertisers and other patrons, from whom are gathered the shewers of newspaper warfare. In the rear part of the first floor is the press room, of which more anon. The second floor is divided up into editorial rooms, of which there are five—and a stereotyping room. On the third floor is the composing room. This building was designed and constructed especially for a newspaper office, and it is well regulated, conveniently fitted and furnished, and is undoubtedly the most convenient and best appointed newspaper building in Texas. If the reader is interested in learning how a newspaper is made, and will place himself (or if it be himself, all the better) under the guidance of the writer he shall be taken all through the establishment, a trip through ought to make him a pretty good journalist.

THE BUSINESS DEPARTMENT.
We go to the business department first, for it is the foundation upon which the whole superstructure must rest. No matter how gifted the editorial writers, how keen scented the reporters, or how graphic the correspondents, if the financial policy of the paper be not sound, it cannot prosper. Therefore we start at the counting room. Here we find the business manager with a number of clerks, book keepers and assistants, each with his own particular line of work to do. Suppose we go in for the purpose of inserting an advertisement. We are referred to the "ad" man, who asks how much space is wanted, for what length of time, and upon what particular page—for each of these considerations enters into the question of price. Having been informed, he gives the price. "Copy," the copy is marked for the foreman of the composing room, telling him how many columns it is to occupy, what length, where it must be placed, and how it must be set. The copy is then turned over to the book-keeper, who enters it in his day-book, and afterwards sends it up to the composing room. The advertising man takes the pencil each day and marks with a blue pencil these "ads" which are "dead" (that is, have been printed as often as the contract calls for), and—those which are "live" (that is, to be inserted again), and sends it back to the composing room, so that the "make-up" man may know just what goes in the paper. He also furnishes the bookkeeper with a sheet, showing the standing of each "ad," by which the latter posts his books and makes out his bill to the advertiser. Perhaps, though, you desire to subscribe for the great family newspaper. If so, you are turned over to the subscription clerk, who takes your money (cash in advance always) and your name. If you reside in the city he takes your street and number and sets it down, together with the length of time for which you have paid in a book made expressly for that purpose. Then he makes a copy of the entry on a slip of paper and hangs it on the "book" for the carrier upon whose route your residence lies. Next day you have THE GAZETTE delivered to you in time for very early breakfast. If you live out of the city your postoffice address is noted, and a duplicate "hooked" for the boy who makes up the mailing galleries. It is printed upon the slips used in the mailing machine and the next issue of the paper will go to your address to be followed by each succeeding one until the time for which you have

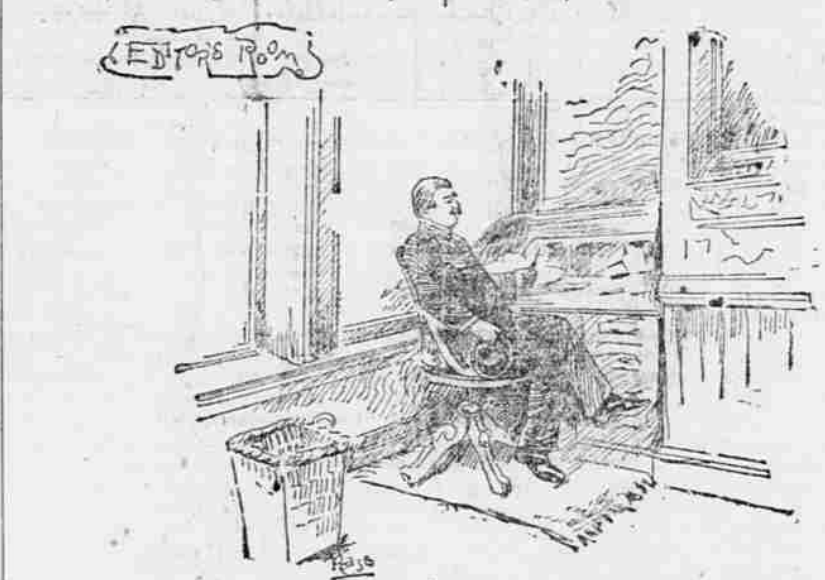


paid expires, when your name will be dropped.

THE EDITORIAL DEPARTMENT.

Having transacted our business, we will now proceed, if you please, through the remainder of the building. First we go up stairs, turning to the left on the first landing. Entering the nearest door we find ourselves in a small room which opens into another, and that into a second, and so on into the fifth. These are the editorial rooms, known in the slang of the "gang" as the "brainery." Here, at the front end of the hall, is the office of the managing editor, a neat little snugery, in which books and papers are piled in that "disorderly order" so dear to the man who wants his effects left strictly untouched by all save his own hands. Adjoining this is the office used by the editorial writers. Here you find all the late exchanges piled upon the table, and a large and continually in-

capable of being in several places at the same time, and doing half a dozen things at once. We may engage him in conversation, for if he has anything to do he will let us know, politely and firmly, and there is no danger of our interrupting the work while he is about. He won't allow it. The reporters, if they are in, are all busy writing up what they have gathered; the telegraph editors are rushing through the Associated Press "stuff" and the "specials," which are laid upon their tables by the telegraph messengers. THE GAZETTE takes all the report sent into Texas by the Associated Press, gathered by its correspondents the world over, and embracing 7000 to 8000 words. It also has about 300 special correspondents, located throughout Texas and at prominent points in other states. The matter sent in by press and special must all be "handled," condensed or filled out, as



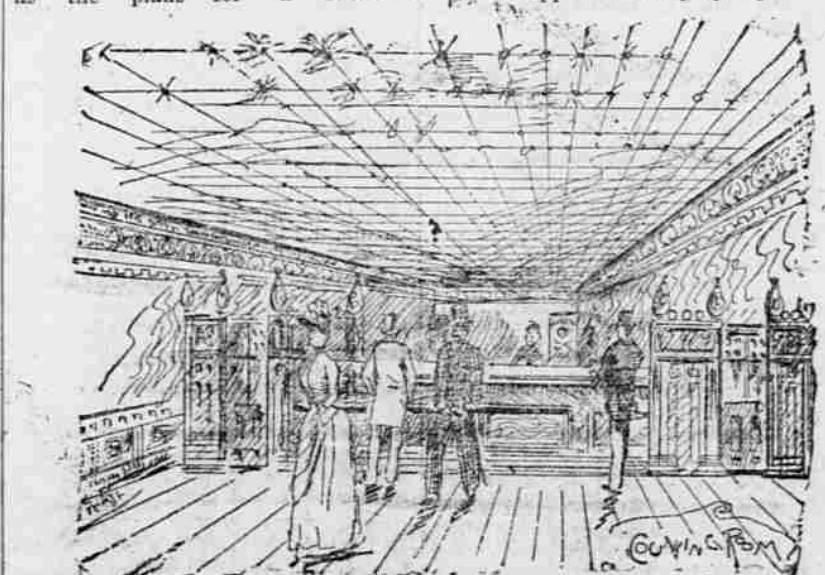
creasing number of volumes in the book. Next comes the den of the literary editor, followed by that of the city and of the railroad editor, and last, that of the telegraph, live stock and commercial editor. If our visit is made in the day time, we will find these rooms almost vacant. The telegraph editors have nothing to do until night, when the press reports and specials begin to arrive, and the local men are at work on the street, working up the occurrences of the day. We will find the managing editor at his desk, the editorial writers busy with "leaders" and "paragraphs," and the literary editor deep in the last new novel or the late magazines. We must not interrupt these workers with too long a call. The managing editor is plotting the campaign for to-morrow's paper—for the work for each issue must be laid out as the plans for a "battle—the

case may be, heads written, and marks put upon it denoting the department for which it is intended. It is then put into a dumb waiter and sent to the composing room upstairs.

Let us hurry upstairs," says the accommodating night editor, "and we will see what becomes of the matter just sent up."

We do hurry, and arrive in the composing room just as the foreman takes it from the dumb waiter. Here we see twenty-five or thirty men at work in silence—nothing being heard but the "click," "click," of the types against the "sticks." Everybody knows how type is set, and it is done in a large office just as in a small one, so we need no information on that point.

"But, where so much matter is set up, how is everything kept in order, so that it will appear in its proper place?" you



ask. It is simple enough, and we will watch the foreman to see how it is done. The articles he has just received he cuts into "takes," each of which he marks with a figure and a letter. For example, the first will be 1 A, the second 2 A, and so to the last. These takes vary in length according to the time the copy is received—all it is early they are longer, perhaps each one will make 1000 ems; they are made shorter as the hour is later, and after 1 a. m. each one will make but four lines. After being cut and marked, they are placed on a book, from which they are taken by the several compositors as they finish the "takes" already "in hand." Let us follow one. The first to go is 1 A, which

is on top. A compositor takes it, goes to the "head letter case" and sets up the "head." He then goes to his "cases," and sets the body of the article. When that is completed he carries his stick to the "dumpling stand," takes the matter out and sets in a brass galley, putting a numbered "slug" at the end, to show who set it, and laying by it a slip of paper upon which is marked 1 A. The man with 2 A will set his matter just below it, and this will be continued by those who have "A" matter, until the article is finished or the galley filled, when it will be proved by the "galley boy," the And yet some proof and marked, and the matter carried to each compositor who has made two errors, that he may correct them.

If you will stop and consider the fact that each letter, each punctuation mark, and each space used in a newspaper must be handled separately, you will see that the work of type-setting is one that must be done with great skill. Let us take the Sunday edition of THE GAZETTE. There you have eighty-four columns of matter, each column of which contains about 800 different pieces of type metal, or 67,000 pieces in all. And yet some people complain of typographical errors, and smart reporters call the composing room the "butchery." The wonder is there are not more mistakes.

Well, when the proof has been read and the galley corrected, it is carried to the man who makes up the forms. Here we find a brass table built on a stand which moves on wheels. This is an "imposing" table, and has a steel chase upon it, just the size of one page of the paper. Suppose the article of which we are keeping track is an important one and is intended for the first page of the paper. The "makeup" has the "head" of the paper, the "date line" and the first page advertisements placed in position inside this chase. As fast as he gets matter for the first page he puts it in the chase, until finally it is full. He then "locks it up," that is, tightens it with screws in the sides of the chase so that every piece of type will be held in its place. When this is done the table, with the "form" on it, is wheeled upon the elevator and carried down to the

stereotyping room.

Be it known that THE GAZETTE is not printed from type, but from a "counterfeit presentment" made right here in the building. And in the work of making a newspaper there is nothing of more interest than the making of the stereotype.

STEREOTYPE ROOM.

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